/72 cont./ They reared the
231 silkworms until the cocoons were formed, wound off the silk
[283] from the cocoons, reeled it, and made it into native thread
[291] and silk. They dyed the material and made it into women's clothes. Recently they have learned how to hatch the worms from eggs themselves.

[285] The number of Miao who keep bees is quite large. They weave dup, open bamboo baskets, plaster them with mud on the outside, and make three openings in the front (Illus. 39) for the bees to go in and come out. They are covered with old
[438] bamboo hats. The honey produced is mainly sold. The yellow
[237] wax is used to burn in place of incense and candles when wor-
[782] shiping the spirits.

285 Crafts. — The most common handicraft industry among the Miao is the weaving of bamboo wares. Bamboo splints are used to make baskets, containers, back carriers, fish traps, mats, and hats. The manufacture of hats and back carriers
[291] shows fine workmanship. The bamboo hats are worn by men
[482] and women over the headband in place of umbrellas. The back carrier has two carrying rings. At the time of use these go over
[854] the shoulders, with the basket full of various articles on the back. Women going into the fields often place their babies in the carriers so they can be free to work as usual. In addition to the use of bamboo as a raw material in weaving things, there is
[573] also lampwick grass, which can be woven into bed matting.
[438] After meeting their own needs the surplus is also sold. The cloth
286 woven by the women resembles that of the Chinese both in
[171] method and in design, and is also sold. Ninety-nine per cent
[438] of the Miao are farmers, there being very few artisans. Al-
463 though today a few have learned to do silversmithing, black-
[326] smithing, coppersmithing, or carpentry, ordinarily they are
[335] mainly engaged in agricultural pursuits, and the handicraft is only a side line and that is all.

439 Trade. — The Miao people do not know how to trade. Formerly, the Chinese brought salt and cloth into the Miao villages to exchange for their local products, but there were many dishonest traders, who cheated the Miao, giving rise to

/127 cont./

with the ability or knowledge within the domain of the profane appears, then they consider it to be the working of kuei /128/ This gives rise to fear or hope, prayers or opposition. There is only one method and that is to invoke the assistance of kuei with supernatural powers and offer sacrifices to them.

Although the Miao do not differentiate between shen and kuei, they do believe that there is a difference between good and bad kuei. The good kuei live in the yin/supernatural/world of heaven [ta] pia. The earth, on which people live, is the yang /mundane/ world. They do not have the theory of hell, but they believe that under the earth there lives a different kind of human beings. These people are as big as the little finger and live in houses plaited of mugwort and grass. A human being has soul [pien] and a body [ko-ʦ'ieŋ]. When one dreams it is an excursion of the soul while the body is asleep. When a person is sick and cannot be cured by medicine, then it is said that his soul has been taken away by a kuei. When a person becomes unconscious, his body has been seized by a ku woman. When a man dies, his soul ascends to heaven, and he comes to the realization of death only when he hears the crash of thunder or when a Miao sorcerer comes to search for him. Those who suffer a sudden or violent death, such as from knife or spear wound, or from difficult childbirth, rolling into a gully, or falling into a pit, after death many become evil kuei. They are unable to go up to heaven; they are either immediately reborn into another state of existence and come back to life, or remain in the world to make trouble for people. If a streak of black vapor is seen at night, they consider it the manifestation of a kuei and people cry out, "[pe ʦ'ɔ]" (meaning "drive away"), to expel them. The Miao for the most part believe that all natural phenomena have kuei as their controlling power. Hence the wind has a wind kuei [kueŋ ɔ] and trees, tree kuei [kueŋ ndu]. When there is a violent storm with wind, thunder, and rain, they must burn beeswax in order to honor the kuei. What has been stated above are the native beliefs of the Miao. In recent years,

[162 cont.]

534 They construct a musical instrument of an entirely special model called "sen," a sort of "pipe of Pan," formed of a tube which swells out very much in its lower portion. Into this swollen section are fitted six or eight reed pipes of varying lengths, pierced with holes and set at right angles to the large tube. The player obtains continuous sounds by successive aspirations and expirations. The scale is rather extended, as it provides from twelve to sixteen notes and numerous cords. The player of the "sén" dances while playing. (See photo 155, Plate 40.) The "sen" of the "Méo" very much re- [171] sembles the Laotian "ken."

The "Méo" also make tambourines, copper cymbals, a sort of [237] bagpipe with a nasal sound, produced by a goatskin sack of voluminous dimensions, and a small guitar with a long neck, made from a turtle's shell covered with a tight stretched snake's skin.

In the area which gave them birth, the "Méo" were, without 631 doubt, formed into groupings placed under the orders of chiefs of 648 their race and preserving a certain independence in relation to the neighboring Chinese authorities. In the matter of the tribes who have immigrated into Tonkin, they have had to place themselves little by little under the authority of local native functionaries and of the commandants of sectors, spheres, and provinces.

In accordance with the importance of their groupings, these tribes are organized into communes (region of Dong-Van) placed under the authority of a "toung-tcha" (corresponding to "ly-truong Thai") in direct contact with the chiefs of canton ("quan-chau") or with the commandants of sectors. These communes are subdivided into quarters commanded by a "ping-t'éou" who has under his orders a certain number of "siao-phay," the latter having, in general, authority over the groups of hamlets or villages built in the same valley or on the same slope of a mountain chain. [163] In the regions where the "Méo" population is too scattered to form a distinct commune, the "Méo" have only some "siao-phay" and sometimes a "ping-t'éou" placed administratively under the authority of the "pho-ly" or of the "ly-truong" of the "Thai" race.

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Miao AE5

/143 cont./

A M 533 [832] [854] sung, such as the examples given above, are customary among the Akha as well as among the Meau, but always between the different sexes. During them they often hold hands for hours and look into each other's eyes. Solo singing, on the other hand, is done at every possible opportunity, for instance, when the mother rocks her baby to sleep, when the father carries his son around on his back.

A [535] [832] M [177] Polyphonic singing in our sense is unknown; unison-singing is practiced only by the Akha and exclusively by the girls during their wooing dances. Several girls always sing and dance simultaneously (Ill. 24)[1] and thereby attract the attention of the young men at the dancing places with their erotic songs. Songs or melodies are in no case borrowed from neighboring tribes.

All these observations show that both tribes, but especially the Meau, are artistically talented in various directions, which has already been said in the section on "Art in the Life of the Children" (the chapter, "Life in the Community"). When M 114 533 538 Dhuraratsadorn (3) writes that "the Meau do not know any

3. Page 132.

stories or fairy tales, and have no /144/ special liking for singing or poetry, it can only be the result of some misunderstanding (see also the chapter, "Myths and Fairy Tales").

## Musical Instruments

M 534 [533] That the Meau love music can be seen from their predilection for singing. Moreover, they have musical instruments and use gongs, rattles, and wind instruments. Their love of music is confirmed by Lajonquière (1), as well as by

1. II, p. 311.

M [237] [114] [171] Abadie (2). The latter also speaks of a small long-necked

2. Page 168.

[See col 116, p 124 - ANALYST]

/144 cont./

534 guitar with a body made of turtle shell which is covered with
[237] snail's skin /Schneckenhaut/, but I found such instruments
114 only among the neighboring Thai peoples, and not among the
[171] Meau.

All wind instruments are blown with the mouth, not with the nose, and, with the exception of the simple rod flute /Stabflöte/ (Figs. 24 and 25), are vibration instruments. The tone is produced by making a metal or wooden diaphragm
171 vibrate. The mouth organ (Fig. 26) the characteristic instru-
533 ment, in a somewhat modified form, for almost all the peoples
534 of Thailand, has been developed in its most ingenious and largest
[778] form (Ill. 75) among the Meau. It is regarded as a sacral instrument (see the chapter, "Religion and Magic," the section on "Cult and Taboo") whose tone is pleasing to the spirits. Usually many mouth organs are played simultaneously, and such mouth-organ concerts are altogether pleasing even to European ears and resound over many kilometers in the solitude
[512] of the mountains. Whereas among the Lahu, men as well as women play the mouth organ, this art is reserved exclusively for the men among the Meau, and among them the mouth organ, which is often made out of gourd shells among the other mountain tribes of Farther India, is carved carefully and solidly out of wood, usually mahogany, and is often mounted with silver.
534 The wooden body consists of two symmetrical halves, which are precisely fitted together and wound with bamboo strips, and the joints are smeared with buffalo fat. The holes for the pipes are burned into this wooden body, perpendicular to the joints, with a red-hot piece of metal, and, as the first pipe, the thickest one is inserted, the one /145/ identified as No. 6 in the drawing (Fig. 26). Pipe 5 is inserted next to pipe 6; its tone is a fourth lower. Pipe 3 follows, opposite No. 6, and is a fifth lower; then pipe 4, which is a fourth higher than pipe 3, then pipe 2, which is one octave lower than 6, and, finally, pipe 1, which is a seventh lower than 6.

4 [See cat. 116, p 574 - ANALYST]

/181 cont./

755 787 The shaman stands with the gong between the altar and the bench for about five minutes and beats it, and then turns to the door of the house and repeats the procedure in order to ward off the evil spirits. From a small wooden box brought with him, he takes a black cloth, ceremoniously unties his turban, winds it again, and fastens this cloth to it, but for the time being he throws it back over the turban so that his face remains free. Later on, it is to cover the shaman's face, for only in this way can he see the spirits.

Meanwhile, however, he takes two oracle /Ordal, literally "ordeal," but used in the sense of "oracle" /horns from the same wooden box that held the cloth. They are usually the [237] tips of gaur horns or the ends of deer antlers cut in half lengthwise. The shaman sits down on the bench, bends forward toward the altar and throws the oracle horns to the ground, studies their position (Ill. 99), picks them up again, and throws them again until the backs of both are uppermost. This indicates that the invoked spirit is willing to appear. Every other variation in the position of the oracle horns also has its meaning:

If the inner sides of both oracle horns are uppermost: the spirit is already present.

If the inner side of the left horn and the outer side of the right one are uppermost: an evil spirit has come along and must first be driven away before the conjuration of the good spirit may begin.

/182/ If the inner side of the right horn and the outerside of the left one are uppermost, it means: an evil spirit is more powerful than the good one who would be willing to help the shaman, and therefore he cannot help the patient.

In this most unfavorable situation, the shaman throws the oracle horns once again in order to ask whether the catastrophe cannot be averted. If now the inner sides of both oracle horns are uppermost, it might still be possible for him to cure the patient. If the unfavorable omen is repeated, however, all efforts are in vain, and the sick person will die.

1 [See cat 116, p664 - ANALYST]

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A 757 276 /235 cont./ The Akha know only a few medicaments. They consist of herbs and the bark and leaves of certain trees; opium also plays an important part. Telford's statements (2) agree with my ob-

2. Page 201.

servations: "The Kaw have no medicines of their own. They cure almost every illness with opium. Cauterization and blood-letting are also known. The insane are locked up in a cage in the forest. Souls that have run away are called back into the bodies."

A 734 755 177 It is understandable that the Akha eagerly adopt curative methods from neighboring tribes. Several Akha villages that I visited had borrowed the blowing of the injured spot, along with the associated magical rites, from the Lahu and other magical healing procedures from the Lao and the Schan /Shan/.

M 757 M [237] It was interesting to note that the Meau, among others, also use medicines which formerly played a major role in our European folk medicine. One of them, for example, is bear fat, which, mixed with rice, the Meau give internally as a remedy for worms or externally as an ointment for rheumatism.

For stomach pains they give a laxative that is obtained from the extract of the diced roots of a plant, ŭŏ kĕn.

The roots of a grapevine-like plant, tsŏ kŏ tŏ nŭm, either dried or fresh, are ground on stones with water and used as a diaphoretic for fever and headaches. The roots of a leafy plant /236/ called tsĭ mŏ nŭn are used in the same way. As another medication the dry wood of a certain tree is used; it is suitable only after the bark has fallen off and the wood appears almost black. This remedy, too, is ground with water. Water thus prepared from the three plants just mentioned is mixed in equal parts and produces the medicine mĕn toŭ yŭ, which is drunk.

/341 cont./

224 accompanying me had sought refuge weeks and months ago when they were attacked by wounded gaur. The hunters had succeeded in escaping behind the tree trunk, but the horns of the raging wild oxen had penetrated into the trunks to a depth of ten centimeters.

Despite all their courage, stalking is seldom successful, since the density of the forest permits shots at only a few meters' distance, but the hunter betrays his presence to the animal at more than 100 meters by the noise which he cannot avoid making. Under these circumstances lying in ambush at the haunts or watering places of game is much more promising. For the big cats that have seized a head of livestock, the Meau build themselves a high place near the carcass for an ambush. If the hunters, however, succeed /342/ in finding a [135] salt spring such as sometimes occurs in northern Thailand, the Meau are often able to bag considerable game by this [136] method. Here the Meau successfully hunt even gaur, tigers, and the Indian rhinoceros, a few specimens of which lead a hidden existence there.

Elephant hunting is usually practiced among the Meau by stalking, since the pachyderms are not very sensitive to noise. [137] For this, however, the hunters smear fresh elephant dung all over themselves, since they maintain that with this masking scent they are able to approach the pachyderms, even in an adverse wind, up to a distance of only 15 steps. Although I could not decide in favor of this method myself, I believe that this assertion is quite possible.

In their ambush the Meau often use all kinds of lures about five centimeters and more in size (Fig. 257), in order to attract the game. In this connection a tree fruit is used as a vibrating pellet in the bamboo body of the instrument. During the rutting season the call of the female animal is imitated with blades of grass and leaves, which are clamped between the two thumbs, in order to attract the male muntjac. Similar methods are used for deer and many other game animals. Small beasts of prey are lured by means of the sound of a dying

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/369 cont./

M 232 [463] In every village several men are masters at the art of castration and are paid by the others to practice this occupation. /370/ I had an opportunity to watch the castration of a cock, which did not last longer than four minutes. The Meau opened the body cavity of the animal three fingers above the anus, pulled out the reproductive glands with two fingers which he stuck deep into the opening, tied them up, and then simply tore them off. Then, with needle and thread, he first sewed the musculature and then the outer skin, and the cock was immediately actively running about again and looking for food. The amazing thing was that during the entire operation he had remained completely still.

M ● 237 231 262 Taking blood from living animals is unknown to the Meau in Thailand. On the other hand, the blood that flows from the opened neck artery during slaughtering is collected and consumed as food.

A 231 What has been said about the animal husbandry of the Meau generally applies among the Akha. The sequence followed for the domestic animals described, according to their significance for the Meau, is the same for the Akha; nevertheless there are a few differences. Among the Akha, too, the raising of pigs comes first; the fodder for these animals (Ill. 44)[1] is even prepared on special cooking places among them. On the other hand, during the night they, like the cattle, are not shut up in special pens, but stay under the dwellings, which stand on piles. During the day, they roam about freely (Ill. 46)[2] and, together with the dogs, burrow in the heaps of refuse which are present beside every house. Among the Akha, no differently than among the Meau, dogs as well as pigs devour the feces of human beings with special likings.

A [342] [364] The Akha raise cattle for meat, the Meau more rarely. Like the latter, they use the animals as pack animals in regions that permit it. Strangely enough, the Akha, too, drink no milk, though I did not find a corresponding taboo, as among the Meau. Nevertheless, the obvious presumption is that among them, too, it is a matter of a forgotten prohibition of cultic origin which has become a habit.

A [262] [492] [272]

1 [See cat 116, P 296 - ANALYST]
2 [" " " P 332 - ]

/389 cont./

411 loaded. One presses the whole down firmly with a plug of scraped bamboo and immediately before firing the shot lets two more of these lead cylinders serving as bullets slide loosely into the barrel. The shot is released by the lock which is [237] glued with beeswax to the pistol stock (a) and secured there with rings of iron or sheet silver (g). The cocked lock is shown in Fig. 307; the way it operates is explained by Fig. 308.

In shooting, the trigger (e) is pressed to the left. The pressure overcomes the force of the counterspring (a); the full cock (f) is released. As a result, the cocking spring (k) presses against the hammer (b), in the upper end of which a flint is clamped (b 1). The hammer flies forward; the flint hits the snap (c), which springs back and lays open the powder pan (Pf). The touchhole (z) runs into the powder pan and connects it with the interior of the barrel. Through the striking of the flint on the snap, a spark is produced which sets fire to the powder in the pan. The explosion instantly runs through the touchhole, ignites the propellant in the interior of the barrel, and the bullets are hurled out of the barrel (i).

It was astonishing for me to observe the relatively great efficiency. At a distance of 120 meters the marksman with each shot hit a target 20 centimeters long and 15 centimeters wide, piercing a board of soft wood two centimeters thick.

389 The Meau even produce for themselves the black powder for the guns, made out of charcoal, sulphur, and saltpeter. [237] Bat excrement serves to provide the latter. A bamboo tube is split into halves and /390/ /Figs. 309-314 appear here/ the overlapping pieces are put on the ground. The spaces in between are covered with banana leaves and the vessel is filled with old /Fig. 315 appears here/ bat excrement and with the earth that lay underneath it. Then water is poured on it, and the liquid is allowed to run off slowly, is collected in a suitable vessel, and is dried by evaporation in iron pans. To one part of the saltpeter thus obtained, one takes half a part of charcoal and a twelfth part of the sulphur purchased [439] from the Chinese traders, beats up the mixture with the addition of some water, and kneads it vigorously in order to obtain a uniform blend. This moist paste of powder is placed in an

39: Bernatzik--528 E-5 (1936-1937) 1947 AO1 Thailand
Miao AE5

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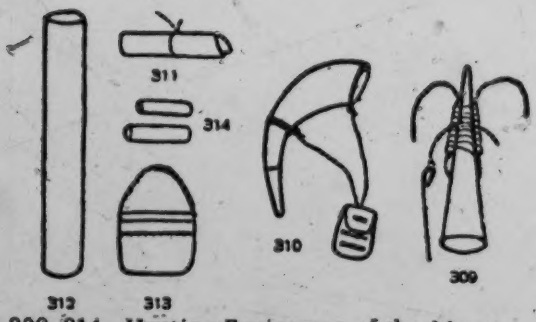
415




Figs. 309-314. Hunting Equipment of the Meau.

Figs. 309-311. Powder containers: Fig. 309, copper powder-horn, on which hangs the iron needle for cutting through the powder channel, 1/5 nat. size; Fig. 310, powder horn (goat horn) set with copper bands and with copper rings for the attachment of the carrying cord, end piece can be removed, 1/13 nat. size; Fig. 311, bamboo container for gunpowder, 1/10 nat. size. Fig. 312. Ramrod of iron, 1/22 nat. size. Fig. 313. Cloth bullet-pouch, 1/20 nat. size, is also visible in Fig. 310, hung on the powder horn. Fig. 314. Iron bullets, about 1/2-1/8 nat. size.

[237]

Fig. 315

412
389

Wooden peg of the Meau for pounding gunpowder, 1/18 nat. size.

/401 cont./

283 string is produced from the thinner one. Heavy cord is obtained by twisting in rattan fibers by means of a wooden fork.
[237] The Meau twist strong ropes out of strips of skin, those of bearskin being regarded as the strongest.

/402/ In addition to the twisting process, braid-like ropes,
[492] bands and wide belts for the saddles of the pack animals are also plaited. For this purpose the Meau use three to twelve threads each time. This plaiting is done solely with the hands
[412] and without any tool; only in the making of straps are iron awls used for preliminary piercing.

286 The ancient Chinese literature (1) already mentions re-

1. North China Br., 1859, p. 264; Ch Hch kfsch, Vol. II, Ch. 10, p. 38.

peatedly that the Meau are good spinners, weavers, and dyers. For the manufacture of the cloth for clothing, the Meau primarily use hemp, rarely cotton. They sow hemp (măn) in their
248 rice and poppy fields. Lajonquière (2) likewise mentions hemp

2. II, p. 311.

in Indochina and writes that the Meau there cultivate it at the same time as maize and harvest it six to seven months after the sowing. The fibers of banana leaves, on the other hand, were never used, according to my observations and findings. And
[114] since I could find nothing about this anywhere else, a mistake by Seidenfaden, who reported on it, must be assumed. Cotton is cultivated in special fields and is used in a fashion similar to that among the Akha (see pp. 441 f.).

The hemp seed is set out with the planting stick among the Meau in northern Thailand; the period of cultivation falls between the end of April and the beginning of May; the harvest is about three months later. The stalks are cut with the sickle, the leaves are removed, and then the stalks are placed in water
[283] so that they will rot. Afterward they are dried, and the woody

Miao AE5

/402 cont./

283 [248] parts are removed by breaking the stalks /Figs. 350-351 appear here/ and taking out the tough cellular tissue. By this means a coarse yellowish spinning material is obtained. Its fibers are twisted together with the fingers of the right hand (Fig. 351) and spun into long threads. At the same time, the fingers of the left hand hold a ring wound with bamboo, into which a small stick is jammed (Fig. 350). Through quick movements of the left hand, that is to say, of the ring, the spun thread is wound on the small stick.

/403/ The women work with this spinning ring even when [512] they are going somewhere, carrying the required spinning material in their aprons. For the further work, several of the spun threads are twisted together with the help of a special spinning apparatus (Ill. 90) and wound on large spindles. Next the yarn is boiled in water to which much potash was added, and then the thread is carefully rinsed in fresh water and unwound in order to test whether it holds together throughout. Now the yarn is wound up anew and boiled again in a lye of wood ashes, and the rinsing process and the testing are repeated, as is the winding up of the yarn again; to the water for the third boiling, however, no [237] /Figs. 352-353 appear here/ potash is added, but rather beeswax. After this third and last boiling process, the yarn is not rinsed any more, but only wrung out and placed on straw, which was spread out on boards beforehand, to dry. Here, during the drying, it is frequently moved back and forth, so that the wax is uniformly distributed in the yarn. The dried, waxed yarn is first wound on spools shaped like windmills.

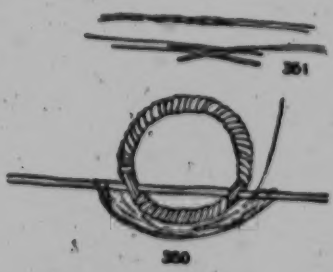


Fig. 350. Spinning Ring of the Meau, 1/3 nat. size.

Fig. 351. Sample of spinning.

[see cat 116, p 622 - ANALYST]

/409 cont./

325 put into the mold. The crucible remains open, and a piece of
•[237] stag's horn is placed over the opening; it burns and, according to the Meau, is supposed to make the molten metal white and homogeneous. The crucible thus filled is now solidly encased in charcoal, and the bellows are set in motion. Soon the metal begins to melt. Some tobacco is sprinkled over the molten silver in order to prevent oxidation. The film of tobacco and ashes which forms on the silver is blown away with a small tube, and the molten, pure silver is poured into a bar-shaped mold. Before further use the silver bar thus produced is heated slightly and then shaped with a hammer. The
[824] finished products are ground with stones and finally boiled and polished with the juice of lemons or other wild, acid plants.
[413] In certain instances, ornaments are cut out, and, to be sure,
[171] for this the chisel is used, whereas files are unknown. Strangely enough, the Meau in Thailand in contrast to the other mountain peoples of Farther India, are not familiar with any chased work.

/410/ Copper and brass, usually from broken vessels that
[177] came from China, undergo a process similar to that used for
[439] silver. Both metals are procured directly or indirectly from China, as is lead, which is traded in slabs five centimeters thick and ten centimeters wide.

The iron purchased as bar-iron is used for the manufacture of weapons, knives, tools, and the springs for the gunlocks. For this purpose, the iron is hardened by hammers. Wire-
[414] drawing is unknown, and the Meau do not produce any nails
[531] or screws. Buttons, ornaments, and decorations on knives and guns are made out of silver, the magic rings (see the chapter,
[301] "Religion and Magic," the section, 'Magic, Soothsaying, Interpretation of Omens") out of copper, and finally the metal parts of mouth organs out of brass, whereas lead is used exclusively for the manufacture of bullets. The Meau do not make metal alloys from the metals used by them, and even
[323] clay forms for casting are unknown, since pottery is unknown.

/407 cont./

325 The bellows (Fig. 362), which consists of a wooden cylinder (a) made of boards joined together and sealed with wax, to which an air pipe (b) is attached. Fitted into the hollow space of the cylinder is a piston (Fig. 363, c) consisting [237] of two wooden disks, between which chicken feathers are pasted as packing. By means of an iron rod with a handle (d) the piston is /408/ pushed back and forth in the cylinder. When the iron rod is pulled out, the opening (e) of the cylinder, which has a small bamboo disk fastened to one end, is closed off on the inside through air pressure. Thus, no air can escape from the cylinder, but with the return thrust goes toward the fire in the air pipe terminating in a clay part (Fig. 364). Since the air pipe is not put at the end, but in the middle of the cylinder, stronger compression is sacrificed, to be sure, but the air supply is not thereby interrupted, since it continues with both thrusts of the piston. /Figs. 362-372 appear here./

The anvils (Figs. 366 and 367), of which there are usually several in various shapes and sizes in a smithy. The supporting pegs are of wood, the upper part of iron.

[285] The annealing basket (Fig. 368) is a piece of cylindrical basketwork that terminates in a funnel-shaped opening at the top. It is filled with wet clay and serves for cooling off the hot metal.

[415] As a casting mold one uses a small calabash, into which four small wooden sticks /409/ are put in the fashion shown in the drawing, Fig. 369. A cloth moistened with cold water is put over the sticks (Fig. 370). The liquid metal is poured from the crucible into the middle between the wooden sticks. When cold, it has the desired bar shape.

[413] The sledge hammer (Fig. 371), in various sizes, is flat on one side and has a chisel-like edge on the other. The wooden handles are simple and straight, though of various lengths.

[413] The blacksmith's tongs (Fig. 373) come in various sizes; they are made in two parts.